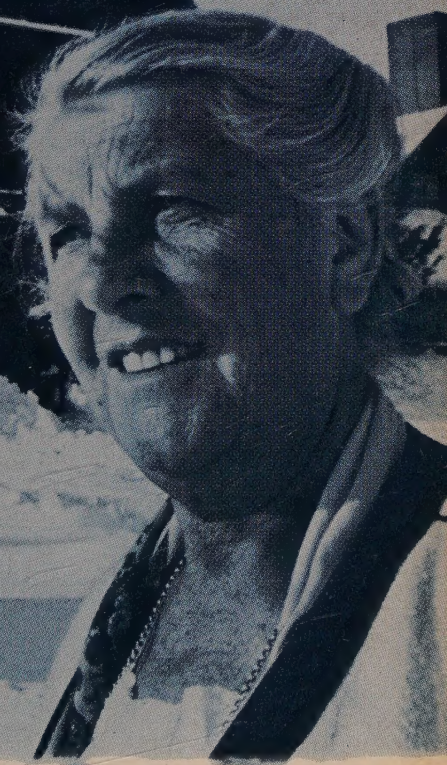


Youth



Religious Education

EXHIBIT

Pacific School of Religion

*The story of Maria Trapp
continues to enliven hope
in the lives of many . . .*

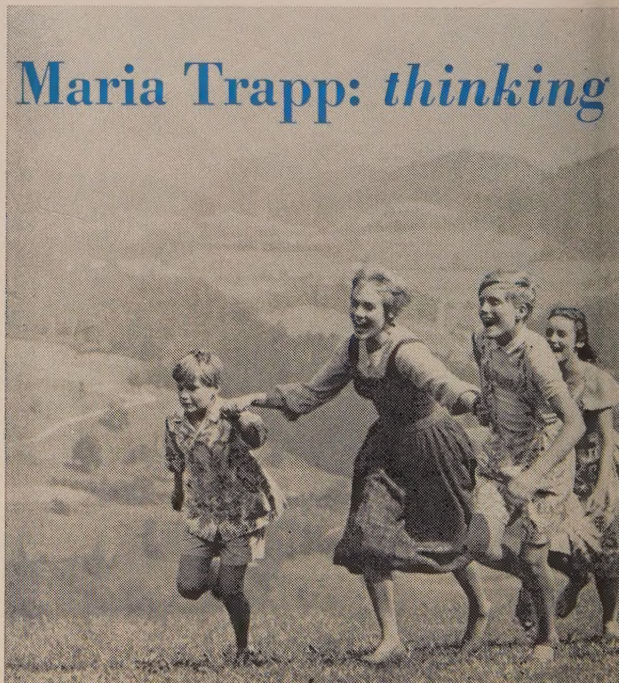
Photo courtesy of Maria Trapp



Today Maria Trapp is a lecturer, author, grandmother and hostess at the Trapp Family Lodge in Vermont.

Maria Trapp: *thinking*

Photo by 20th Century Fox



ing before Julie Andrews romped over the scenic countryside around Salzberg, the story of Maria Trapp had inspired millions of people and the Trapp Family Singers had brought the sound of classical music to audiences in many countries. And now—thanks to Hollywood's biggest, all-time, money-making hit, "The Sound of Music"—that story has almost become a legend.

But what has happened to the real Maria Trapp? She now lives in Fawn, Vermont, where the Trapp Family Lodge is a haven for tourists. During the fall and early winter months, Mrs. Trapp lectures throughout the country to raise funds for mission work in the South Pacific. She tells her story, bringing it up to date. And what happened to Baron von Trapp, his bride, and the children after they fled Hitler's invasion of Austria in 1938? Mrs. Trapp recalls, "There were nine children then with the tenth on the way when we decided to save our spiritual wealth rather than our material goods and left for America." Under the direction of their Austrian chaplain, Father Franz Wasner, they turned their family hobby of singing into a profession and became known as the Trapp Family Singers. Making their home in

everybody else first . . .

**Her favorite lyric
from "The Sound of Music"
is "Love is not love until
you give it away."**



As the teacher of the Trapp children, Julie Andrews (left) portrays Maria in the movie, "The Sound of Music."

March 26, 1967

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 Assoc. Editor: Laura-Jean Mashrick
 Art Consultant: Charles Newton
 Admin. Secretary: Clara Utermohlen
 Secretary: Jane Popp
 Editorial address: Room 800, 1505 Race
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Photo by Ed Eckstein



Mrs. Maria Trapp discusses C

the United States, they toured together for 23 years and sang concert in over 30 countries before their singing career ended. And where are the "children" now? At home in Vermont with Mrs. Trapp at present are Johanna, the youngest, and Hedwig who is home on leave from teaching music at a school in Hawaii, and Maria who is home on leave as a lay missionary in New Guinea. The eldest son, Rupert, lives with his wife and family in Rhode Island. Werner and his wife are bringing up the children on a farm in Vermont. Both married to teachers are Eleanor who lives outside Boston and Johanna, outside Vienna. Agatha teaches in a kindergarten in Maryland and Rosemarie is a nurse in a hospital in New Haven, Conn. In a meadow behind the house is the family cemetery with the grave of the father, Baron Georg von Trapp, and one of the children, Martina, who died together with her first baby, Notburga. Father Franz Wasner, no



love and the movie with four interviewers from YOUTH magazine.

Monsignor, was a missionary in the Fiji Islands and is now living in Salzburg, Austria.

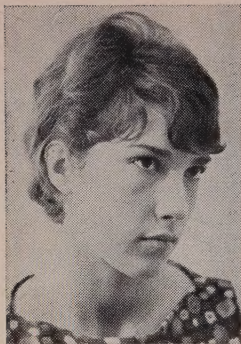
Whenever Mrs. Trapp lectures, the audiences are impressed by her vibrant warmth and her deep dedication. And at the heart of it all is her concern that we give new life to the unity of Christians everywhere and that we again learn the art of loving.

Following one of her lectures, four young people interviewed Mrs. Trapp for YOUTH magazine. Three of the students were seniors at Nether Providence High School, Wallingford, Pa.—Linda Frommer, editor of the school newspaper; Ann-Marie Valloti, feature editor of the yearbook; Greg Bannister, clarinet player who toured Europe last summer with the School Orchestra of America. The fourth interviewer was Paul Blocklyn, senior at Episcopal Academy, Wynnewood, Pa., where he edits the school literary magazine. The following are excerpts from this interview.

YOUTH: What are your feelings about the ecumenical movement today?

MRS. TRAPP: It is something to be very happy and very hopeful about. When we first came to northern Vermont years ago, the people at first didn't answer our "Good Mornings." And it was such an abyss which couldn't be bridged. And now we're almost like one happy family. Every summer we have on our mountain an ecumenical Sunday afternoon. At the end, the pastor who is host asks every priest and minister to step forward—and we have many—it's so heart-warming and beautiful!

When I travel to some of our states, my spirits sink because I find many churches which are still an entity unto themselves. They haven't begun to meet each other yet. Nothing is impossible and the stone has started rolling. We Catholics have 500 years to make up. On real reformation, I'm so very



"What impressed me most about Mrs. Trapp was her spirit of youth. While listening to her, I never thought of her as a stuffy old lady Sunday School teacher, that was what I had expected. Her ideas were not old, but idealistic and vital. I was surprised by her faith in today's youth."

—Linda Frommer



"Mrs. Trapp's belief that love should be the guiding force in the world and that it is being smothered by 20th century materialism was very well developed. Her ideas about this emotion were far from sentimental. Instead they seemed very vital and even radical in their nature."

—Paul Blocklyn



"I found myself agreeing with most of what Mrs. Trapp said. Her statements were convincing. Her personality was warm, friendly, and especially frank and open. Have a great respect for Mrs. Trapp."

—Ann-Marie Valloti

happy that the Ecumenical Council has made such a very good beginning

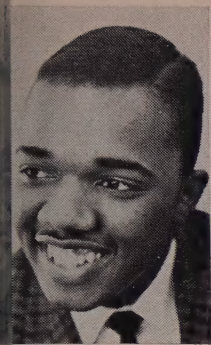
YOUTH: In traveling around, have you found that Roman Catholics are generally accepting this movement toward change?

MRS. TRAPP: No. This may sound very odd, but we'll have to wait for a few people to die. It doesn't have to be merely age, for some people are old in mind. They're just adverse to change and there's nothing you can do but wish them a holy death. This fear of change is on your side, too; no everybody is too happy to have everybody in. To achieve real unity, it will take time. Never before—since I have lived—has it looked so hopeful. Wouldn't you say so?

YOUTH: Yes, that's very right.

MRS. TRAPP: In my talks I always include this word about the importance of Christian unity. Then afterwards, during the informal get-togethers, once in a while I'll say, "What are you?" And the person might answer, "Well, I am Presbyterian." And I say, "Oh, no!" And then they stop and say, "Well, I hope I'm a Christian." That's so interesting—to be a Christian is so much more demanding than to say, "I'm a Catholic." After all, being Christian is the real thing, the other shouldn't be necessary.

YOUTH: During your lecture you spoke about the need for us to learn to love again—not the *ersatz* love which shapes so many relationships today but *real* love.



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dream in her eyes that
ays her youthful and
aint ideas. It is hard
believe that a woman
age could retain so
n of her youth, but
H still has the charm
o grace so well played
Julie Andrews."
eg Bannister

MRS. TRAPP: Do you realize that this love is the only recipe for our world and it needed the Son of God? Love couldn't have been invented by any of us. God himself made it clear to us that this is the only way to live on earth without war, to live in a family without always fighting, to live in a community and among nations without major disagreements—the *only* way!

YOUTH: How does this love of which you speak become real among today's young people?

MRS. TRAPP: I think one sentence says it as well as it can be said: *love is to think of everybody else first*. This is not sentiment, not emotion—it's just hard because there's always somebody else around and never time for yourself. You see, the big problem is to say the hard word—love! For example, in our life today, sex and love are so often identified as the same thing, and it's such a brutal awakening later on. If you approach sex that way—as

just wanting, wanting, wanting—it is bound to be a tragedy. That's the very first place where you can start out thinking of the other one. But this isn't taught. No one is told—I feel so sorry for our young people.

Young people are generous by nature. If they only knew that love is the only way to happiness! Meanwhile, we have to watch, more or less helplessly, how they are herded into a "trend" philosophy of life which is bound to be a failure—sooner or later—usually sooner.

That wonderful word "love" has become so misused. When you talk about love, it is already met with a sneer, and that's so sad. And it needs the young to make the break—to bring about a movement to make a revolution. Love needs the young, and only if they wake up, if they are willing, if they are fed up enough with the wrong thing, and if they want the real thing, it will come.

YOUTH: I understand the kind of revolution you mean, but . . .

MRS. TRAPP: It doesn't mean shooting, but it means change. A revolution is usually a complete turn-over from one thing into something else. It needs young people to put a stop to the confusing of sex with real love. It just needs enough voices. For example, Hollywood wants to make money. If enough people don't go to these films, they won't make them anymore. That is all. I was so hoping that "The Sound of Music" would be a lesson to the producers, that the public doesn't want dirt, murder, and crime.

YOUTH: Is this why "The Sound of Music" is so popular?

MRS. TRAPP: I suppose so, because it is just wholesome. It really is a very simple story—the story of a big family, the story of a conviction. The movie critics have said it is molasses, that it's gooey, but it really isn't. There's nothing sentimental about it. The story is true. My husband really almost married the other one—a princess.

YOUTH: Do you think that there is this public fascination with the movie because of the fact that the story is basically true and that it's sort of enchanting to the public to think that something like this actually happened?

MRS. TRAPP: I suppose it helped, because what happened to us could happen to anybody, and that always is a certain incentive. That may be one of the reasons of its popularity. Also, the film is masterfully done. The photography is beautiful, especially out of the helicopter around Salzburg. The acting is also very good.

YOUTH: Do you think Julie Andrews was a good choice for the part of Maria Trapp?

MRS. TRAPP: I think so.

YOUTH: Last summer I toured Europe with the School Orchestra of America and we were received rather well. And I've wondered ever since whether it was because of good musicianship or because we were Americans.

MRS. TRAPP: I would say it definitely would be both. First and foremost because of good musicianship. Europeans are geared to it, more so than most Americans. I say music first because unfortunately there's so much anti-American sentiment around that you really have to break through that sentiment first with something else. Everyone is so relieved that Americans can be that way, for they've been told differently.

YOUTH: Do you think this "love" revolution which you are calling for is going to come about soon? Do you think it's really possible?

MRS. TRAPP: Well, the moment you say, "Do you think it's possible?", it has already died. It has to be in you, like the inside of a volcano which can't be stopped. It has to come out.

YOUTH: And how do you get that?

MRS. TRAPP: You can't make it. You simply have to hope that the soundness in your youth will finally overcome all this unnaturalness—all that is unreal. You see, this is what I reject so much—all that is so unnatural!

YOUTH: Do you feel that the Beatles are an example of unnaturalness?

MRS. TRAPP: Well, normally boys don't go around with those locks. And young men with high heels and earrings. It's not normal. You see, every real woman wants to respect a real man. How could I respect such a creature? And all our girls can't really respect the long-haired ones.

YOUTH: Why do youth do this?

MRS. TRAPP: You know the funny thing is, first somebody starts it to be different, then everybody does it, so nobody is different anymore. I was in England last year, you can see nothing but people on the streets and those

very short, and shorter and shorter skirts. It's not becoming, nor practical, especially if you are pulling all the time to keep your skirt down. Somehow it's not normal.

YOUTH: Can this revolution come from anywhere? You say it has to come from youth, but can the church do anything about this?

MRS. TRAPP: Oh, yes, I think it can. It's like in a compass—the needle always points to the North, and whenever you use a compass, you want to know where North is. The church—and here I mean *the* church, as all Christians everywhere—ought to point to the Lord and ought to always stand for the real thing so that anybody can always orientate himself on how far off he is.

YOUTH: One of the hard things in a fast-changing world is to know what your true orientation is.

MRS. TRAPP: Not for us. It shouldn't be hard for us.

YOUTH: But how do we really know that those things which we set down as right or wrong yesterday are still right or wrong today?

Here is a photo taken in 1941 of Baron von Trapp, his wife, Maria, and their ten children at their chalet in Vermont.



MRS. TRAPP: Well, I'll tell you something. It might sound very, very old fashioned, but I have this deep conviction I'd like to share. You see, God could have let us know what's what in a million myriads of ways. The fact that he chose to come as a child and live in a family must have a meaning. This is his only foundation really—the Christian family, God in the family. For thirty years he lived in a family and only for three years he was saying the rest. Now, we have to take Christ off the altar, out of the statues and put him right here beside us. He said, "Where there are two or more in my name, I am in the midst." He is as modern as 1967 and there is absolutely no difficulty to think that he could be with us right now. What would *he* do and what would he *not* do? This is such a good and sound way of thinking. Immediately it stops you from the excesses. You're not overwhelmed by all those silly fashions and the beatnik ways of life.

But Christ has been so de-humanized in our literature, in our ridiculous holy cards, and with stupid statues—sometimes I feel like taking a baseball bat and beheading all of the plaster-of-paris heresy. Jesus was never like that. He was never a bad sport. He was the first one to be in a party—in fact, his first miracle was at a party—to enhance it, to make it a better party. He was a full human being—first and foremost. He was not some kind of apparition. This is so important to have him be that, to have him live with us, and to be the compass with which we can really orientate ourselves.

Jesus had a mother who was a real



Dressed in her familiar Austrian garb, Mrs. Trapp lectures at Caldwell College in New Jersey on a recent tour.



lady, called throughout the century "Our Lady." She was a princess; she was of royal blood. As most of the aristocracy of today, she was impoverished, for the holy family were refugees, running away from their own Hitler into Egypt. They lived in exile for a few years. There is nothing human they wouldn't know. Certainly Mary would not feel comfortable in a mini-skirt.

There's something vanishing out of our time, which occurs to us women—dignity and respect. These are basic elements. If you take them out of society, then it crumbles. With this kind of creation—seven inches or more above the knee, you can't possibly feel dignified, which this is a very important ingredient. Does that make sense?

YOUTH: You say that the young can find this new kind of love, but what about the older people? Do you think we young people can help them, or are they beyond hope?

MRS. TRAPP: You won't help them by preaching to them or by telling them what to do, but nobody can resist being loved or cared for. If young people would find that love again—to be patient and to bear with the old—that would be a new life for the older people. Look at what's happening nowadays—there's no more room in the families for the grandparents. More and more old people's homes are built because nobody wants the old people around. One way, then, to influence the older generation is to enliven their hope again by helping them feel respected and loved, listened to and taken seriously. This is the way love shows itself toward the old.

YOUTH: If the older generation—like our parents—don't have this feeling of real love that you're talking about, where are the young people supposed to get it, if they aren't taught?

MRS. TRAPP: Don't you young people meet? Don't you four, for instance, have an outlet—a place or a time to get together? Isn't this one way of talking about it? You can take it from there. It's like starting with one candle and then you have four unlit candles which you light from that one candle, and that's the way it goes.

YOUTH: You mean generating it among ourselves?

MRS. TRAPP: Everyone of you has a circle of friends in which he or she lives. I suggest very strongly that you start by doing it and not by talking about it first. Try it out. Go through all the exasperation of thinking of everybody else first and yourself last. Find out how it is and how it goes. Then, sooner or later, because it changes you very much, somebody will make a remark, "Hey, what's happening? What's going on?" That's the moment to say something because then the other person really wants to know. Otherwise, you are selling something they haven't even asked for and they won't be too interested. Does that make sense?

With a smile in her eyes and a firmness of spirit, Maria Trapp had put across her point in a way that has inspired countless others through the years—ever since those early days in Salzberg. ▼

MY FAVORITE SAYING . . .

Everybody has his own pet saying or motto. Here are a few such favorites. What's yours?

*The time to be happy is now,
the place to be happy is here*
(Robert Ingersol)—Mary Anne Meier / Affton, Mo. / 17

SEEK AND YE SHALL FIND; KNOCK AND IT SHALL BE OPENED TO YOU.

—Brent Duncan / Woodland Hills, Calif. / 16

**God grant me the serenity
to accept things I cannot change,
courage to change the things I can,
and wisdom to know the difference.**

—Debbie Kappy / Portland, Ore. / 16

KEEP YOUR COUTH.

—Robin Barbour / Perkiomenville, Pa. / 16

DON'T QUOTE ME—
YOU WON'T QUOTE
WHAT I SAID;
YOU'LL ONLY QUOTE
WHAT YOU THINK
YOU HEARD.

(Frank Lawrence)

—Marlene Miller / Bourbon, Ind. / 16

**Happiness is one thing to one person,
and another thing to another person.**

—Brad Routson / Cuyahoga Falls, Ohio / 16

Between the impossible and possible
is the measure of man's will.

—Nanette Akau / Honolulu, Hawaii / 16

IF AT FIRST YOU DON'T SUCCEED, TRY, TRY AGAIN.

—Marcia Armstrong / Bremen, Germany / 16

do unto others as you would have them do unto you.

—Phyllis Alsleben / St. Louis, Mo. / 16

Those who seek God have already found him.

—Liz Dout / Chicopee Falls, Mass. / 16

NO MATTER
WHERE YOU
GO, *THERE*
YOU ARE.

—Sam Boothby
Walpole, Mass. / 17

I don't cry, I sing.

—Janet Howard / Madison, Wis. / 17

**Make love,
not war!**

—Syl Bailey / Ravena, N. Y. / 17

He who fights evil with evil, becomes evil.

—Elizabeth Taylor / Skokie, Ill. / 17

QUALITY, NOT QUANTITY.

Kathy Grow / Mobridge, S. Dak. / 15

The way to have a
friend is to be one.

—Joni Pagel / Brillion, Wis. / 16

MY FAVORITE SAYING . .

look forward and the world is yours.

—Joseph Filchner / Bath, Pa. / 17

Twenty years from now it won't matter a bit.

—Adrianne Cornett / Greenbelt, Md. / 18

***A rut is a grave with
the ends knocked out.***

—Carla Clement / Pullman, Wash. / 17

Walk together,
talk together,
O ye peoples of the earth;
then and only then
shall ye find peace.

—Sue Shriver / Oxford, Ohio / 17

***HAVE
LOVE,
WILL
SERVE.***

—Lynn Frederick
Nappanee, Ind. / 15

IF YOU THINK YOU'RE BEATEN, YOU ARE.

—Arlene Eikenberry / Scottville, Mich. / 17

**Dial takes the worry out of being close;
LSD takes the worry out of being.**

—Carol Prindle / Shaker Heights, Ohio / 16

One of the noblest things a man can do
is to plant a tree that will some day
give shade to people he has never known.

—Jennie Colburn / Los Angeles, Calif. / 16

Qué pasa?

—Carolyn Hirshberg
Tampa, Fla. / 18

Shalom!

—Jeff Pulling / Rutland, Vt. / 17

What we are born is God's gift to us.

What we become is our gift to God.

(Emerson)
—Mary Krehbiel / McPherson, Kans. / 15

From out of the mud grows the lotus!

—Neil Smith / Fresno, Calif. / 18

■ God is a potter; He works in mud. ■

■ ("The Greek Passion," by Nikos Kozantzakis) —Diane Schmutzler/Jefferson City, Mo./17

You wouldn't worry so much about
what others think of you if
you knew how seldom they did.

—Linda Grimes / Greensboro, N. C. / 16

Life without learning is death.

—Kay Gfeller / Slater, Iowa / 17

□ □ □ □ □ □ □ □ □ □
□ COOL YOUR JETS! □ □ □ □ □ □ □ □ □ □

—Margaret Ellen Funk
LaVerne, Calif. / 18

SORRY, I LOST MY HEAD.

—Sharon Douglas
Livingston, Mont./16

I was
born a
genius;
it just
wore off.

—Tim Reivey
Verona, Wis. / 15

* * * * *
* Be yourself *

The adults said, "The kids can't do this; the adults couldn't do it." And the minister said, "The kids don't know they can't do it, so they're going to do it. Let's just keep quiet."

Demarest Baptist Church in Demarest, N. J., a relatively small congregation, was building a new church. And it would have been just another mediocre, middle-budget building but for the practical faith of Pastor Bill George, the willingness of the young people, and the genius of Lamont Haggerty. For the youth group purchased \$200 worth of 1000-year-old Peruvian mahogany and, by hand, made the communion table, pulpit, lectern, and chancel railings.

It started at Chapel Gardens, a railroad coalbin and siding redesigned as a workshop and outside worship center—and the idea-in-action of Mr. Haggerty's Christian Projects Administration. Lamont Haggerty is a craftsman and an artist. In an age of specialization he is a generalist. He is as much at home building stained-glass windows as he is doing fine wood-work. His skills are there, he believes, to be used in fulfilling a unique mission for the church of Jesus Christ.

His mission to the church and to the world can be summed up in the single word—creativity. All that one does should be done to the glory of God.

On a Wednesday evening in February the Board of Trustees hesitantly granted permission for the youth to build the communion table. Using sketches made by Mr. Haggerty, based on their own ideas, they went to work on the 13-foot slab of three-and-one-half-inch thick Peruvian mahogany—and on Saturday at midnight, the communion table stood by the church chancel. By the dedication date in May, the pulpit, carved winged lectern and hand-sculptured railing were all in place.

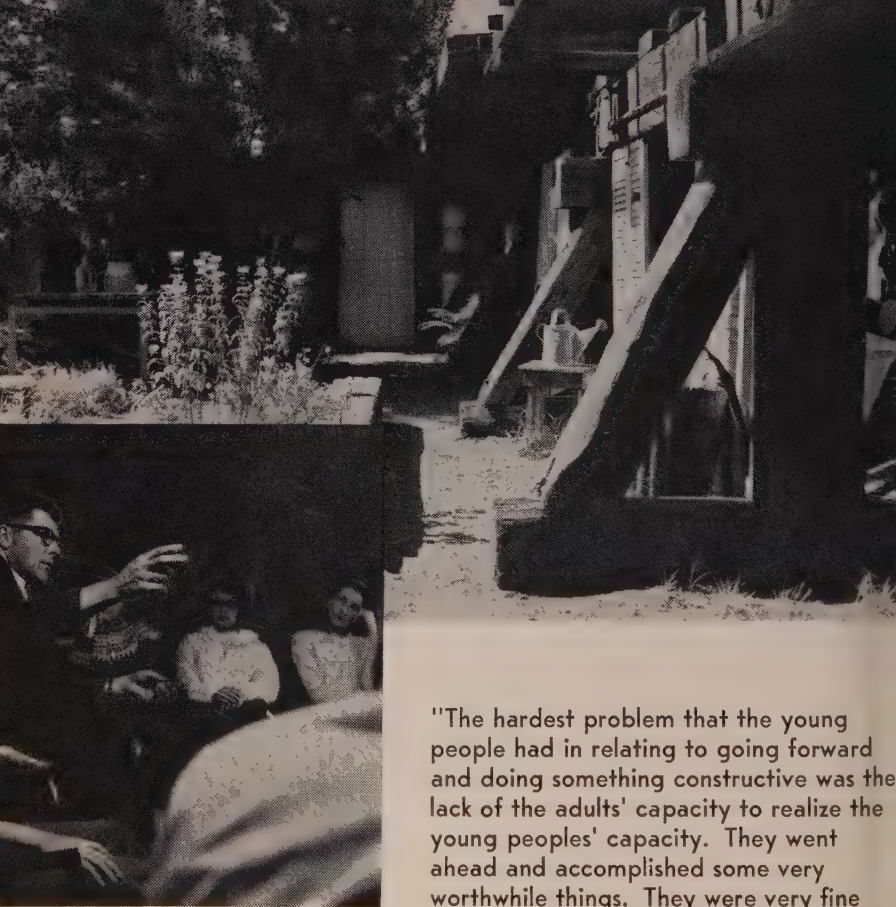
Mr. Haggerty's theory was correct. . . . A dedicated worker can do work that meets any specification. What one does not know he can learn. At the beginning of the project the young people had been almost afraid to touch a plane to the wood for fear of marking it. Before they had finished, they had mastered the use of power saw, router, template, chisel, and plane. They had learned to make complicated cuts and had done precision measuring and carving.

The quality that was put into their work will continue to speak a message to all who see it for years to come.

DONT S



YOU CAN'T . . . JUST DO IT!



It all started at Chapel Gardens . . . Lamont Haggerty comments on the work of the young people and on what it means to be a craftsman:

"The hardest problem that the young people had in relating to going forward and doing something constructive was the lack of the adults' capacity to realize the young peoples' capacity. They went ahead and accomplished some very worthwhile things. They were very fine and very gifted and made fine aesthetic judgments. They were given an opportunity to observe some ideal situations in church building in New York (Riverside Church, St. Patrick's Cathedral, Cathedral of St. John the Divine), and they made the decision to build the chancel furniture. I tried not to influence them beyond a certain point and I think they responded in every way to the leadership of their leaders and the minister. They went forward, not falling into any of the pitfalls that the adults feared they might."

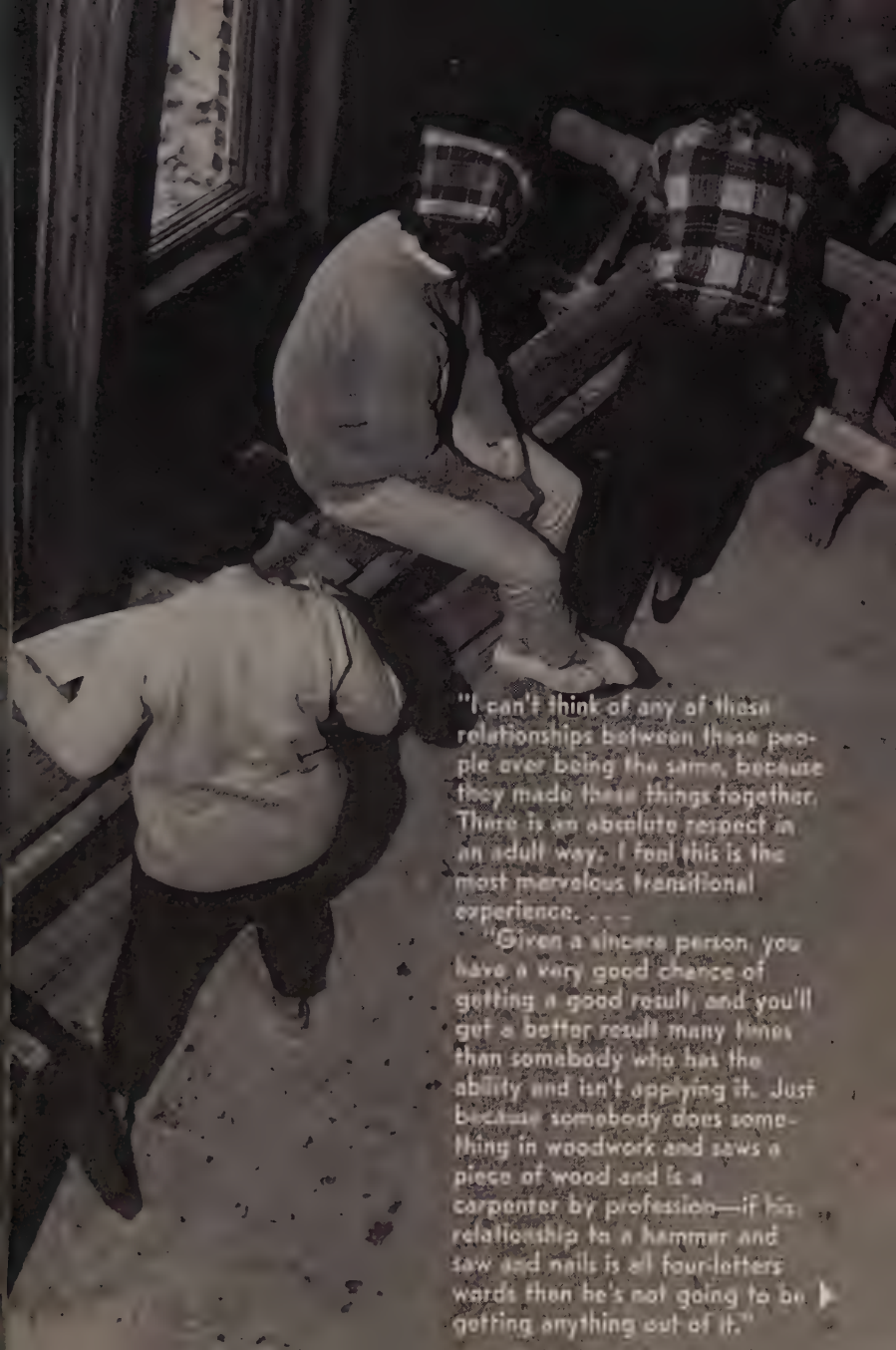


"They appreciated the wood and materials, and when they planed it, they saw the grain. They selected which part of the plank would be the top of the communion table, which part would be the legs—they participated in all these things. In handling old tools which appeared useless and old to most people, they have a respect for those tools today they wouldn't have had. They know how to use tools they wouldn't have used otherwise. They have a rapport and respect for the natural material. . . .

"What makes me feel that I have to do those things is that they are not being done. Everybody has to respond to a situation in his own way and do things that are consistent with his own background.

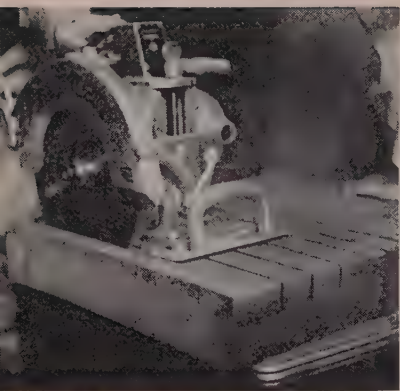


"It is my thought that it was no mistake that Christ was allowed to develop within a carpenter shop. A carpenter shop involved a man who had a sense of values, a father who would have been respected in the community as a constructive person. He would have been producing things, making aesthetic judgments, relating to customers. Christ would have been asked to assist in the way that an apprentice might be asked to assist. He would have the feeling of wood, the feeling of tools, the relevance of the design of the tools to their function. They say that Jesus was found among the doctors in the temple both hearing and asking them questions. The inquiring mind that we associate with this keen alert child developed into a mature man with particular insights. I don't think you can observe the details and what is of value in your physical surroundings without having it carry over into very subtle observations about people and human nature."

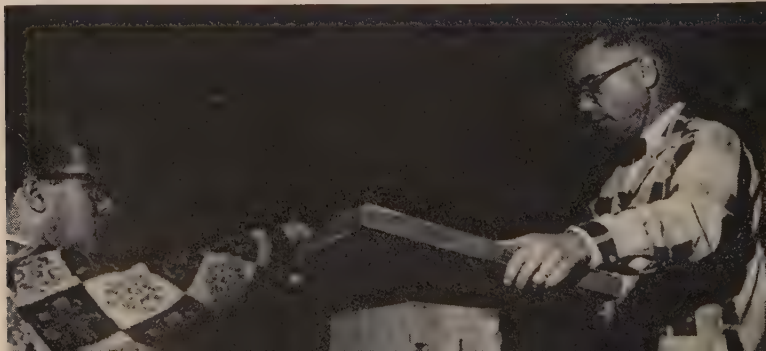


"I can't think of any of these relationships between these people ever being the same, because they made these things together. There is an absolute respect in an adult way. I feel this is the most marvelous transitional experience. . . .

"Given a sincere person, you have a very good chance of getting a good result, and you'll get a better result many times than somebody who has the ability and isn't applying it. Just because somebody does something in woodwork and saws a piece of wood and is a carpenter by profession—if his relationship to a hammer and saw and nails is all four-letters words then he's not going to be getting anything out of it."



To build the winged lectern, the mahogany was cut, then chiselled, to achieve the book-shaped stand which will hold the Bible. Finally the sanded and finished lectern was set in place in the chancel.





"Far too often a modern church design has its roots in economy—and even when money is available a pattern or direction has been set so that people don't aspire to something beyond, even when they have the capacity to do something good. I think that part of this is that architects don't aspire today. It's also usage of material and the craftsmanship—there's an absolute failure of workmen to have a sense of Christian vocation—of doing things in the best way they know how. It's a matter of individuals being able to consider what they are doing as being important, that they themselves have a dignity and value, and what they're doing is worth while." ►

—CRAFTS JOURNAL (JUNE)

Easton



Bill Stuch
—THE NEW YORK TIMES (11/2/84)

"I've always used the idiom 'mechanical irritation' to describe poor quality: a door that didn't lock or things that were warped . . . these things irritated me. Years ago a car door would close like a safe. Now it is just as likely to bounce out in your hand again. You don't have to have money to carve a dove-tail joint or you don't have to have money to buy a piece of wood that you are going to carve into something or make into a coffee table—these things are to me very democratic. People who do these things are going to ultimately step forward. And so, this relaxed involvement, where someone makes something for himself, evolves into a situation in which he is more

sensitive—and more capable of relating to the church. It means that a minister has a much more alert group to deal with and somewhere along the line, in a Protestant sense, it is believing in a priesthood of all believers. Ultimately you build a structure through which an alert keen people emerge to do the things that are necessary in the present if we're not going to have chaos in the future. And it looks like we are going to have it if we don't make this effort." ▶





...the product of the young people in that they selected the grain, they decided the grain was important, they decided the design. No church supply house could do this. If the two planks they used for the pulpit and the altar were found, a church supply house and interior design type of character would have absolutely desecrated them by carving 'In Remembrance of Me' in gloppy old English across the front, or some other garbage. The integrity and simple statement that's relevant to the feelings of the people and material would be lost. I feel there is a unique development of the things that the kids did, and there is the quality of thinking which they used in saying, 'We'd like to make stained glass, we'd like to carve open honey-comb grillwork, but the church needs a chancel. Simplicity often is a virtue.

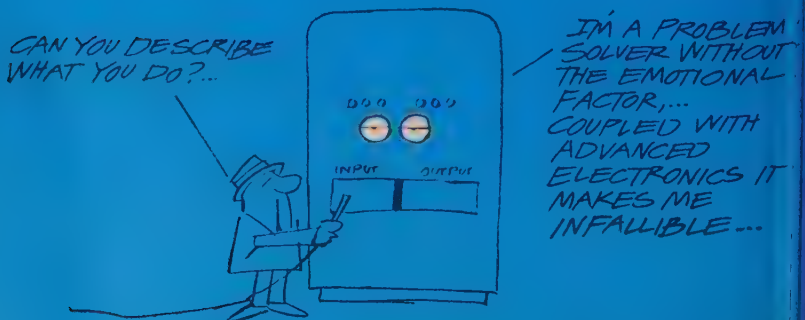
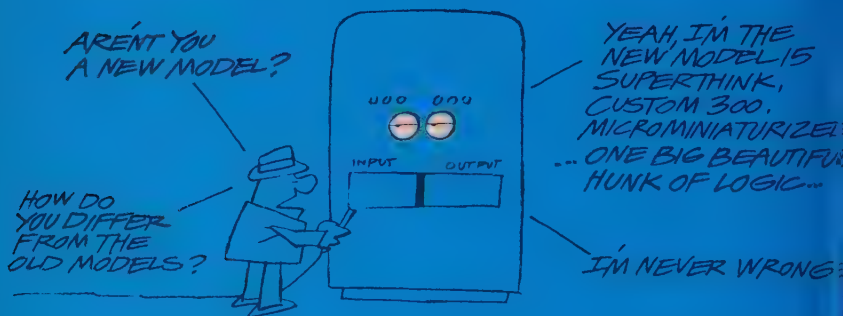
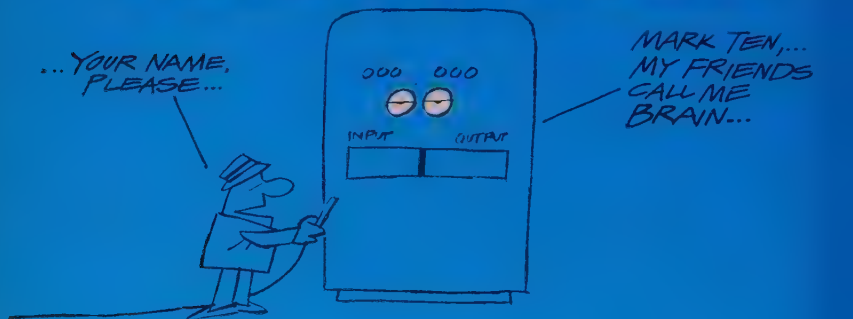
"In discussing a part of a piece of furniture and the construction detail, I would say that it had integrity if there was nothing false about it, if it was forthright, and if it was declaratory. What it sa



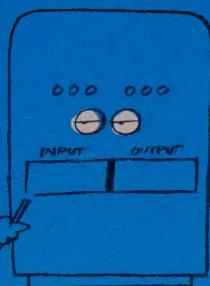
is what it was. To me the truth is very important. I feel at this point, if I am not honest, I am nothing. I feel that integrity is something that is very often lacking and I don't think people understand. One time, I stood for a few minutes just deciding whether to shift plank one way or the other because of the pattern of the knots. Twenty minutes later there were seven people watching me—a guy had seen me do this and went home to get his whole family to bring them back to show them a clown who would do a thing like this. To me it was incongruous in our age to care, or to be able to see that would make a difference. The important thing for me is to go home and get some people—home being the church for me—I want people to see, to feel, and to have concern for the whole of existence, the whole of what is going to be success for men in this age. "I consider the craftsmanship of life much more important than the craftsmanship of a detail."

SELF-MADE

DRAWING and TEXT by HARBAUGH



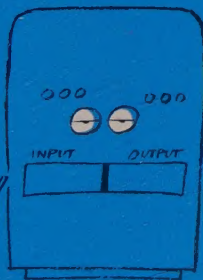
DO YOU DO
ANYTHING ELSE
BESIDES
CALCULATE
PROBLEMS WITH
NUMBERS?



WHAT ELSE IS
THERE?

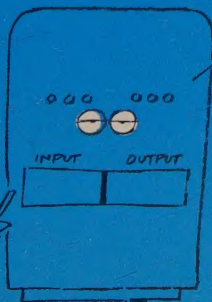
ADDING UP A 10
COLUMN ROW OF
FIGURES IN A
MATTER OF
MILLISECONDS IS
THE END... YOU
CAN'T GET ANY
FURTHER OUT...

DO YOU LIKE
WORKING WITH
PEOPLE?



IT'S ALLRIGHT
BUT I GET A
LITTLE TIRED
OF $2+2=4$...
I'M BUILT FOR
TOUGH PROGRAMMING,
...PEOPLE WITH ANY
KIND OF BRAINS ARE
AT A PREMIUM
AROUND HERE...

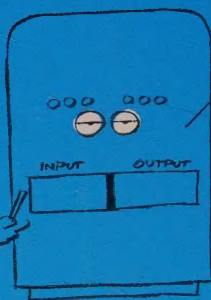
EVER HAVE
A
MALFUNCTION?...



...I GOT
SENTIMENTAL
ONCE AND STARTED
PRINTING POETRY
ON THE READ-OUT...

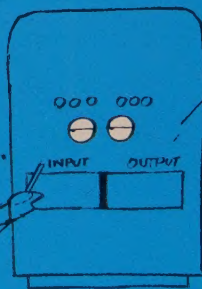
... THEY
GOT IT STRAIGHTENED
OUT... IT WAS JUST
A MINOR
ADJUSTMENT...

DID YOU WORK
HARD GETTING
TO THE TOP?



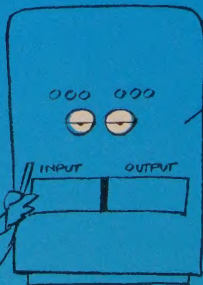
YOU BET,... PLENTY
OF OVERTIME,...
STRAINED MY
CIRCUITRY A BIT,...
BURNT OUT A
COUPLE CAPACITORS,
BUT I LIKE THE
PRESSURE...

TO WHAT DO
YOU OWE YOUR
SUCCESS?



HARD WORK,
DETERMINATION
A SUPER-LOGIC
CIRCUIT, RUGGED
CONSTRUCTION AND
PLENTY OF GUTS...

DON'T YOU THINK
YOUR DESIGNER
DESERVES A
LITTLE CREDIT?



NO, HE JUST
ASSEMBLED
THE
COMPONENTS,...
BASICALLY, I'M
SELF-MADE...

W. B. Smith

UNBELIEVABLE HOPE

The angel then addressed the women: 'You,' he said, 'have nothing to fear. I know you are looking for Jesus who was crucified. He is not here; he has been raised again, as he said he would be. Come and see the place where he was laid, and then go quickly and tell his disciples: "He has been raised from the dead and is going on before you into Galilee; there you will see him." That is what I had to tell you.' Matthew 28: 5-7 (NEB).

Raised again.

He was dead. Not seemingly so. Dead. Like the millions of soldiers wasted on the battlefields.

Dead like the civil rights workers.

Dead like the children in South Vietnam, Congo and Santo Domingo.

But He was raised again. He did not come back to life, He got a new life. A new act of creation raised Him out of the valley of nothingness. It is unbelievable. Immortality we could understand. But if a man is dead and only remembered, it is unbelievable.

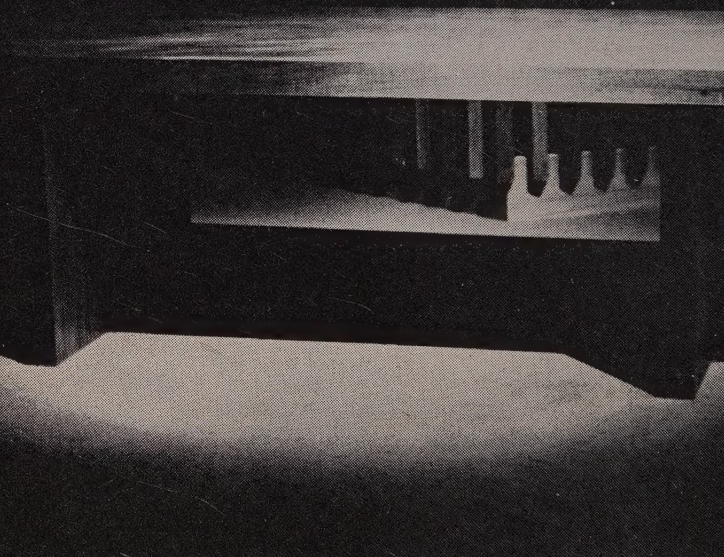
Were it to be true, there would be hope for the girls who loved the dead soldiers, and the mothers who lost their children, and the people who lost their comrades in the South of the United States.

from *Meet the Man*, meditations by Albert H. van den Heuvel

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Photo by Judith Bothell

LOVE IS . . .



Go forth therefore and make all nations my disciples: baptize men everywhere in the name of the Father and the Son and the Holy Spirit, and teach them to observe all that I have commanded you. Matthew 28: 19-20 (NEB)

Love is caring for somebody until he surrenders to it.

Love is resistance to apathy and the I-couldn't-care-less attitude.

Love is caring for the unwanted, the outsider.

Love is the non-interference of feelings with relationships to which we are committed.

Love is the overcoming of time.

Love is an armor consisting of hope and faith.

Love is imagination in action.

Love is the humor which springs from the disappearance of fear and guilt.

Love is mission.